

A
Pageant
of
Missions

1860 — 1910

A
TREATISE
ON
THE
ARTS

OF THE
ARTS

A Pageant of Missions

Presenting the Progress of
Western Women in
Eastern Lands



TO CELEBRATE THE
FIFTIETH ANNIVERSARY OF THE
ORGANIZATION OF

Women's Foreign Missionary
Societies in America


1860 = 1910

THE WOMEN THAT PUBLISH THE
TIDINGS ARE A GREAT HOST

Metropolitan Opera House

NEW YORK CITY

MARCH TWENTY-SEVENTH
NINETEEN HUNDRED AND ELEVEN



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IT IS REQUESTED THAT THERE BE NO APPLAUSE

Prelude

Choir of The Musical Art Society

Frank Damrosch, Director

ADORAMUS TE	<i>Palestrina</i>
TENEBRÆ FACTÆ SUNT	<i>Palestrina</i>
LO, HOW A ROSE E'ER BLOOMING	<i>Praetorius</i>
ALLA TRINITÀ BEATA	<i>Mediaeval Hymn</i>
PATER NOSTER	<i>Verdi</i>
LESOMMEIL DE L'EN- FANT JÉSUS	{ <i>Old French Christ- mas Songs, Ar- ranged by Gevaert</i>
CHANSON JOYEUSE	
STILLE NACHT	<i>Arr. by Frank Damrosch</i>

Orchestra of 66 Players

Under the direction of David Mannes

PROCESSION OF KNIGHTS	{ from "Parsifal" <i>Rich. Wagner</i>
OF THE GRAIL	
CHARM OF GOOD FRIDAY	

Pageant

BACH TRUMPET CALL
PROCESSION OF PILGRIMS

PROLOGUE

Pilgrims of the Night

The Pageant opens with a processional of women of all nations who one hundred years ago had not heard the first note of the song of redemption and release for the souls of women. Women of China, with bound feet; little wives and widows of India; black-veiled Moslem women; Buddhists from Burmah and Siam;

Japanese women, Turkish, Korean, and African; all march steadily on with no hope or light, no goal on earth or in Heaven. Silently, sadly, with no sound of music, they plod wearily on their way, a suggestion of the millions who even yet, after twenty centuries, are untouched by the light and hope of Jesus. None of the Oriental faiths offer hope or comfort for woman. She is a mindless, soulless creature, incapable of education, a victim of the worst forms of religions which heap their heaviest burdens on women.

Now Come the Angelic Heralds of the Dawn

The choir sings the hymn which is the inspiration of this first scene,

“HARK! HARK, MY SOUL, ANGELIC
SONGS ARE SWELLING”

The Pilgrims pause to listen, and as the angels draw near they lift their heads and, with new life, follow these Messengers of Peace.

Orchestra

AVE VERUM	.	.	.	.	<i>Mozart</i>
LARGO	.	.	.	.	<i>Handel</i>

SCENE I

Beginnings in the West

A parlor with rugs and furnishings of one hundred years ago. The hostess, Mrs. Ropes, of Brookline, whose story is told in the first chapter of “Western Women in Eastern Lands,” sits at a table on which stands a little Japanese basket. She is expecting friends to tea, and as ladies in old-fashioned garb appear, she welcomes them and later tells the story of

the basket, which was brought home by a sea-captain whose ship had touched at Japan. The description of these remarkable people, with no knowledge of Christ, touched the hearts of the women. They proposed to take a collection, then and there, and when the country should be opened, later, in answer to their prayers, the money would be ready to begin missionary work for the Japanese.

This was in 1829, twenty-five years before Perry's fleet sailed into the harbor at Yeddo. They contributed six hundred dollars in later meetings, and when it was finally used by the American Board it amounted to four thousand one hundred and four dollars. After singing "O God, our help in ages past," the scene closes.

Chorus and Audience Sing

"THE SON OF GOD GOES FORTH TO
WAR"

SCENE II

Beginnings in the East

This scene represents a market place in a village in India. Devout women worshippers pray in the midst of a busy crowd, where some are buying at the bazaar, others drawing water at the well. The beggar, who is a widow, is avoided by all as a cursed being, though the women gave alms in order to gain holiness. A child wife of high caste and gorgeously dressed, comes with her mother to worship, and later we see a child widow. The missionary with her Bible women and a group of school girls talk to the women, who steal up, frightened

and shy, but deeply interested in the strange newcomers. She tells her story with many interruptions and ignorant questions, so well known to all missionaries. The Bible women, assisted by the school girls, sing a native hymn and pass on to other villages. In the bazars, the street sellers continue their daily routine, paying little attention to messenger or message. Now and then one pauses to listen to the music. The high caste women are shut in and must be visited in their homes.

Chorus and Audience Sing

“HARK, THE SOUND OF HOLY
VOICES”

SCENE III

A Dispensary in China

Here are seen the usual throng coming for dispensary treatment. Besides the doctor, nurses and Bible women are the sick people and their friends. Two Chinese ladies come to have their feet unbound. A group of blind people follow a leader who can see a little. Notwithstanding careful directions, the patients persist in doing absurd things; swallowing the entire contents of the medicine bottle in hope of speedy cure, passing it about to friends, removing their bandages as soon as they are out of sight. Superstition and ignorance lead to frightful abuses. One physician to a million people with poorly equipped hospitals, does not prove adequate for reaching the masses in India and China. The Bible women talk with them of the Great Physician and Healer of Sin.

Chorus and Audience Sing

“O JESUS, THOU ART STANDING ”

Orchestra

LEONORE OVERTURE No. 3 *Beethoven*

SCENE IV

Japanese Kindergarten

Like butterflies, these happy children of Japan, in their gay kimonos, flit through their greetings and motion songs. They form a bright spot against the dark background of ignorance and heathenism. The kindergarten appeals with great force to the Japanese, who are devoted child lovers. They demand the best in everything, and will not be content with anything not the best in religion. Have we Christians any doubt as to what is the best? The schools for girls lead up from kindergarten to college. The present opportunity to help in forming the best ideals is limitless. Yet, it is impossible to find college women to fill positions in mission schools.

Chorus Sing

“I THINK WHEN I READ THAT
SWEET STORY OF OLD ”

Chorus and Audience Sing

“JESUS MEEK AND GENTLE ”

SCENE V

The New Woman of the Turkish Empire

With the fall of the Sultan and the establishment of the new government, came larger

opportunities for women, bringing development of body, soul and mind. We see in the darkness of the harem life, the vanity, emptiness, and uselessness of the old order.

Strongly contrasted with this, there is shown in the second scene, the fuller life made possible by Christian Education. The significance of the Commencement exercises of the American College for Girls in Constantinople is emphasized by the display of the school motto, "The Lord is my Light."

Chorus and Audience Sing

"O ZION, HASTE, THY MISSION HIGH
FULFILLING "

SCENE VI

Out of Darkest Africa

The scene is the contrast between the old Africa, still by far the greater part, with the new Africa, with its schools, churches and industries, of which those given are quite typical. In this village school, the girls are receiving instruction in sewing and various kinds of industrial work. Savage chiefs who have brought their daughters to see the school peer through the palms. They are persuaded by the missionaries to have their girls educated.

(Those taking part in this scene are from the
Howard Colored Orphan Asylum of Brooklyn)

All Sing

"TEN THOUSAND TIMES TEN
THOUSAND "

"RISE CROWNED WITH LIGHT "

Mr. Richard Henry Warren will direct chorus and orchestra during the singing of the hymns.

